



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

becomes especially interesting in a writer like Molière, where the older usage and the usage of to-day may be studied side by side. The aim of the author has been to prove the existence of all deviations by the citation of numerous examples, rather than to give any exact statistics or conclusions regarding the frequency of such peculiarities in the language of the writer, or to estimate the influence which they may have had upon his style in general.

The analysis of the pronoun and arrangement of cases referred to, is excellent. Numerous examples from the Old French are given, in each case, in support of the same usage as still employed by Molière. Tobler's "Beiträge zur französ. Grammatik" are often brought into play in the determination of points in the older language, while Lücking's "Französische Grammatik" is most frequently the author's standard for the usage of to-day. The use and omission of the atonic personal pronoun as subject, the omission of the impersonal *il*, and of *en*, where present usage demands their insertion, the use of the tonic for the atonic (*parler à toi* for *te parler*) and *vice versa*, the use of the possessive for the personal (*sans votre respect* for *sans respect de vous*) and *vice versa*, the use of *quel* for *lequel*, and of *aucun* for *quelque*, are a few of the many points of difference which are here cited and exemplified.

The last division of the treatise, which discusses the position of the pronoun, is one of special interest. The usage of to-day (with some few exceptions, as in case of *faire, laisser*) places the conjunctive personal pronoun used as object, before the *verbum infinitum* and not before the *verbum finitum* or ruling verb of the sentence. The Old French usage was just the reverse. And in Molière we very frequently find this older usage still existing, even in cases where to-day such a position of the pronoun would give another meaning to the expression, as in the sentence: *J'ai cru qu'il lui fallait parler d'argent*, that is, *il fallait qu'on lui parlât*, which to-day could only mean: *il fallait qu'il parlât*. As regards the position of the relative pronoun, frequent cases are adduced in which the antecedent is separated from it by other phrase elements. This is often seen in Old French construction,

but modern usage usually demands that the relative follow immediately the word to which it refers. With the infinitive used negatively, the order most preferred to-day: *ne pas-pron.-inf.* (*pour ne point vous mentir*) is the one least used by Molière. The order *ne-pron.-inf.-pas* is likewise seldom used. The third order: *ne pron.-pas-inf.*, is, the author tells us, by far the most frequent in Molière, but, save the citation of some thirty instances, to which he adds: "*etc.*," he does not give us more definite results.

The presentation, in well arranged order, of so large a number of individual points of deviation from modern usage in the pronoun of Molière, is accordingly the conspicuous merit of the work. A résumé of general results arrived at might have added much to its practical interest.

B. L. BOWEN.

QUERIES AND ANSWERS.

Ques.—How should an American instructor teach his pupils to pronounce the French liquid *l* in such words as *fille, houille*? Must he follow Littré or must he conform to the teaching of native French teachers in the United States whose practice is usually in discord with the precept so emphatically laid down by Littré, the highest authority?—X.

Ans.—Littré is not "the highest authority" in matters of pronunciation. It would take too long to discuss the pronunciation of the so called liquid *l* here. All the practical necessary information on this subject will be found in Ploetz, 'Anleitung zum Gebrauche des *Syllabaire*, etc.', 4th edition, 1864, p. 62; also in Lesaint, 'Traité complet de la Prononciation française,' 2nd edition, 1871, p. 199. If X desires further historical information on this he will find it in Thurot 'De la Prononciation française depuis le commencement du XVI^e siècle,' 1883, vol. II, pp. 292-307. As to the value of Littré's authority in regard to pronunciation, X will find it discussed in an article published in the *Nation*, July 1st, 1875, vol. XXI, pp. 11-14.

F. BÔCHER.

Harvard University.